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Nº 1

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There's more to film than meets the eye...

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GIVE
THEM
PLEASURE.

The Same pleasure they feel when they wake from a nightmare. —*Alfred Hitchcock*

www.thebigpicturemagazine.com There's more to film than meets the eye

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Issue One. March 2009

Cover image Gone With the Wind (Kobal)

"Tough beans buddy, 'cause that's the way it's gonna be."
Holly Golightly

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The Big Picture ISSN 1759-0922 © 2009 intellect Ltd.
Published by Intellect Ltd. The Mill, Parnall Road. Bristol BS16 1DE
Editorial office Tel. 0117 9589910 / editorial@thebigpicturemagazine.com
Publisher Masoud Yazdani **Editor / Art Direction** Gabriel Solomons
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Special Thanks to Gabriel Swartland at City Screen, Zoe Naylor at the independent cinema office and Caroline Haywood at The Picture Desk
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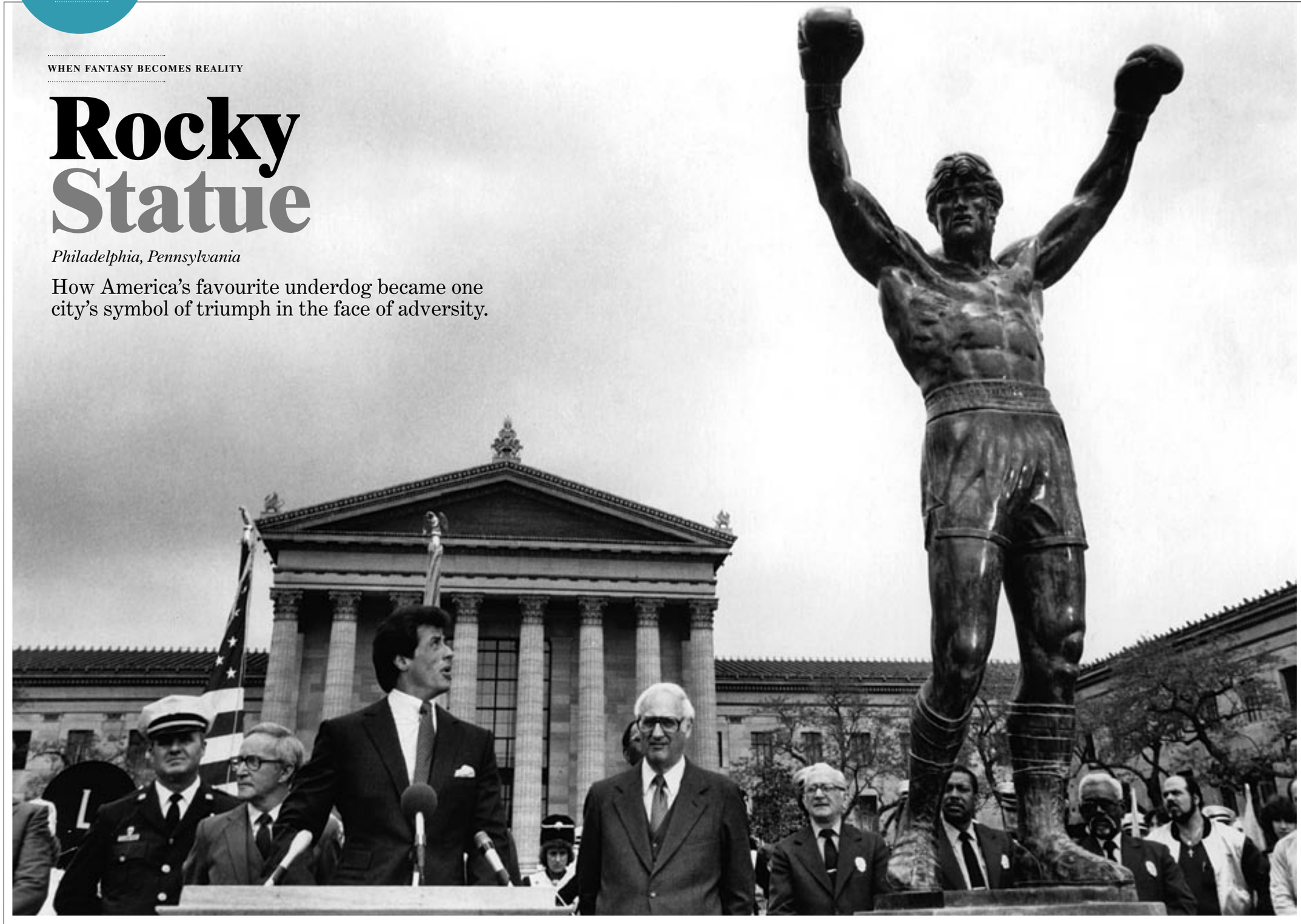
Kobal (1)

WHEN FANTASY BECOMES REALITY

Rocky Statue

Philadelphia, Pennsylvania

How America's favourite underdog became one city's symbol of triumph in the face of adversity.



Created by sculptor A. Thomas Schomberg, the Rocky statue was commissioned by old Sly Stallone himself in 1982 for *Rocky III* and was donated to the City of Philadelphia at the completion of filming. The gift caused quite a rumpus as debate raged about the statue's worth as art versus movie prop, and whether the Art Museum location was the most appropriate.

In 2006, the city found a permanent home for the statue at the foot of Eakins Oval next to the Philadelphia Museum of Art steps (see image below), giving film fans an opportunity to visit and pose with the famous icon. The steps themselves have become the scene of endless re-enactments, as thousands of wannabe Rockys make the climb and punch the air in victory. It all seems to indicate that the hardened minds of the museum's board and management ultimately couldn't resist the appeal and influence that Rocky Balboa has on the City of Philadelphia, its citizens and its visitors. Everybody now... 'Yo Rocko!'

Kobal (1)

Kobal (2)

The romantic kiss
Breakfast at Tiffany's

Struggling writer Paul Varjak (George Peppard) moves into a New York apartment building and becomes intrigued by his pretty, quirky neighbor Holly Golightly (Audrey Hepburn). The intensity and romance of this kiss is what makes it so iconic. Appearing right at the end of the film, this shot would later influence a raft of films including *When Harry Met Sally* and *Manhattan*.

MEMORABLE SCREEN KISSES

Flaming Lips

We all remember the ultimate thrill of that first kiss with someone. The passion and excitement of the first time your lips lock is never again realized and is to be cherished. But what makes for a memorable screen kiss? Is it the passion, the circumstances, the buildup, the dialogue or the sexiness and eroticism? The images on the following pages could be seen to tick one or all of these boxes to become truly iconic.

First ever screen kiss
The Widow Jones

Although regarded as "disgusting" and scandalous and prompting demands for censorship, May Irwin and John Rice re-enacted a lingering kiss in this 20-second long short, from their 1895 Broadway stage play *The Widow Jones*; it was the first film ever made of a couple kissing in cinematic history.

The reluctant kiss
Gone with the Wind

"You've been married to a boy and an old man. Why not try a husband of the right age with a way with women?" A reluctant kiss on Scarlett's part but one that nonetheless shows the passion that these two (Vivian Leigh and Clark Gable) feel for each other.

The same sex kiss
Cruel Intentions

The standout scene of this *Dangerous Liaisons* remake in which Kathryn Merteuil's (Sarah Michelle Geller) amoral, bitchy, teen-vamp demonstrated her manipulative intentions toward innocent Cecile Caldwell (Selma Blair) by teaching her how to slow- and wet-kiss in the park .

Cross species kiss
Planet of the Apes

Displaced astronaut-human George Taylor (Charlton Heston) kissed scientist-ape Zira (Kim Hunter), following this dialogue, as they stood next to crashing waves on a beach: Taylor: "Doctor, I'd like to kiss you goodbye." Zira: "All right ... but you're so damned ugly!". Classic.

Kobal (2)

The kiss of innocence
ET The Extra Terestrial

For all its focus on a visitor from outer space making sense of the earth, *ET* was ultimately a film about tolerance and love. Themes that were never better expressed than when Bertie (Drew Barrymore) says her goodbyes to our intergalactic friend in the only way a six year old child could – with a heartfelt kiss on the nose.

Kiss of salvation
City of God

While gang violence and rage run riot in the slums of Rio De Janeiro, aspiring photographer Rocket (Alexandre Rodrigues) is searching for a way out. In a rare moment of youthful tenderness amid the chaos, Angelica (Alice Braga) – a girl Rocket is infatuated with but ultimately can't have – plants a loving kiss on his cheek as the pair enjoy a peaceful afternoon on the beach.

The fleeting kiss
La Dolce Vita

Federico Fellini gave Anita Ekberg her greatest role in *La Dolce Vita*, in which she played the unattainable 'dream woman' opposite Marcello Mastroianni's playboy journalist in this tale of decadent but empty excess. The kiss in the Fontana di Trevi crystalized Marcello's desire to escape into an infantile fantasy world with a woman that embodied the freedom he so desired.

Kobal (4)

"I'll go on loving you for as long as I live."
Angela Vickers

"Love me for the time I have left. Then, forget me."
George Eastman

The closeup kiss
A Place in the Sun

In one of the most romantic scenes ever filmed, rich girl Angela (Elizabeth Taylor) and poor boy George (Montgomery Clift) confess a love for each other while dancing together in a series of intimate full-face closeups. Their beautifully framed faces fill the screen as they embrace tightly and pledge themselves to each other, caught up in an all-consuming relationship over which they have no control.

The forbidden kiss
From Here to Eternity

In a moment regarded as shockingly erotic by 1952 standards, Deborah Kerr's married Karen Holmes and Burt Lancaster's conflicted Sgt. Warden give in to their forbidden desires by sharing an impassioned kiss in the Hawaiian surf.

Kobal (1)

AMERICAN DRIVE-IN THEATRES

the Great Out-doors

Sceptics had long predicted the death of the drive-in movie theatre. Television, creeping suburbs and rising land values were all seen as contributing factors to its slow decline. But a resurgence is underway with over 400 drive-in theatres currently doing good business. **Photographer Carl Weese** has been travelling the country documenting both the fall and rise of this very American 'institution'. ➜

The Van Del, Middlepoint, Ohio

Top The Winner, Winner, South Dakota
Above The Mt. Zion, Mt. Zion, West Virginia

The Swan, Blue Ridge, Georgia

Long live the drive-In

A marriage of two great American passions: automobiles and movies, the drive-in flourished in the 1950s as over 4,000 theaters showed first-run films and appealed to everyone.

Although the industry is just a glimmer of what it once was, a growing number of enthusiasts are ensuring that it stays very much alive. So, it seems that the drive-in is an American icon that will never completely fade — perhaps because of its irresistable and enduring appeal, says April Wright (director of, *Going Attractions: The Rise and Fall of the Drive-In as an American Icon*): "If it were just nostalgia, people would come one night and they would go 'Okay, did that, check that off the list,'" Wright says. "But it's not that. They are literally coming every week, week after week. On a beautiful night, with the stars out, it is an experience that I think will survive."

To see more of Carl Weese's photographic work and to enquire about print purchases be sure to visit: **www.carlweese.com**

Pike Drive-in Theater, Montgomery, Pennsylvania

the Beast inside

DECONSTRUCTING FILM POSTERS

Mixing simple imagery with minimalist text, the poster for *Alien* oozed suspense and almost dared the viewer to enter the cinema. In a regular feature exploring the world of film poster art, Tony Nourmand from London's Reel Poster gallery talks us through it.

❶ MINIMALISM

When *Alien* was released in 1979, a shrewd marketing approach was adopted, building intrigue and suspense through the use of minimalist imagery and graphics. This campaign of implied menace is embodied in the American poster for the film. Philip Gips' simple artwork is hugely evocative – the green smoke oozing from the egg and the cage both suggest no escape from unimagined horrors.

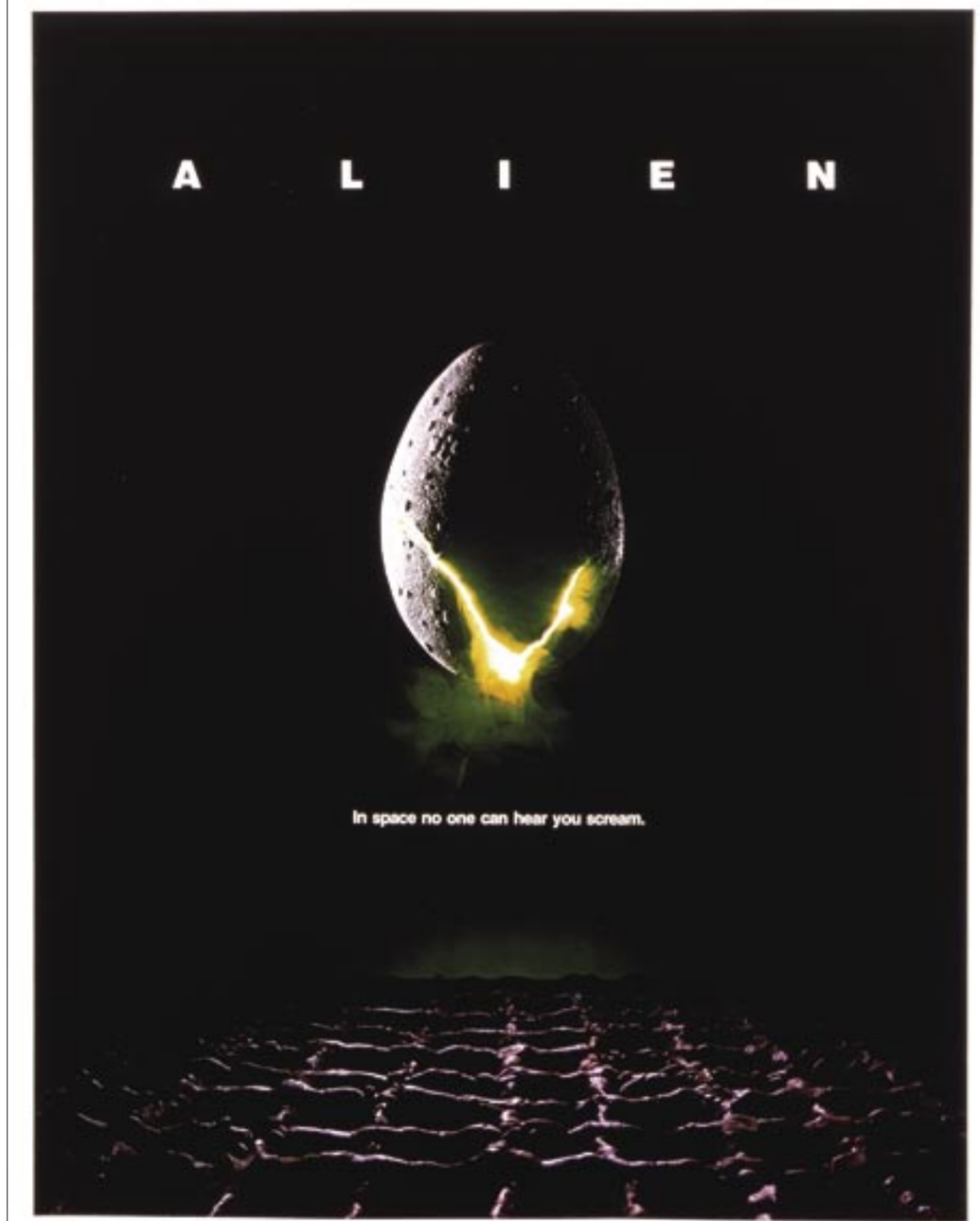
❷ WORDPLAY

Renowned designer Steve Frankfurt was responsible for the film's legendary tagline 'In space no-one can hear you scream'. Frankfurt has a gift for producing sound bites that capture the essence of a film in just a few words. The taglines that he has created for endless campaigns have become almost as famous as the films themselves. It was Frankfurt who asked us to 'Pray for Rosemary's Baby' (*Rosemary's Baby*, 1968), reminded us that 'Every father's daughter is a virgin' (*Goodbye Columbus*, 1969) and breathed that 'X was never like this' (*Emmanuelle*, 1974). His tagline for *Alien* was equally effective, expressing the horror of the film while giving nothing away. This now infamous line helped *Alien* become one of the most successful horror films ever made.

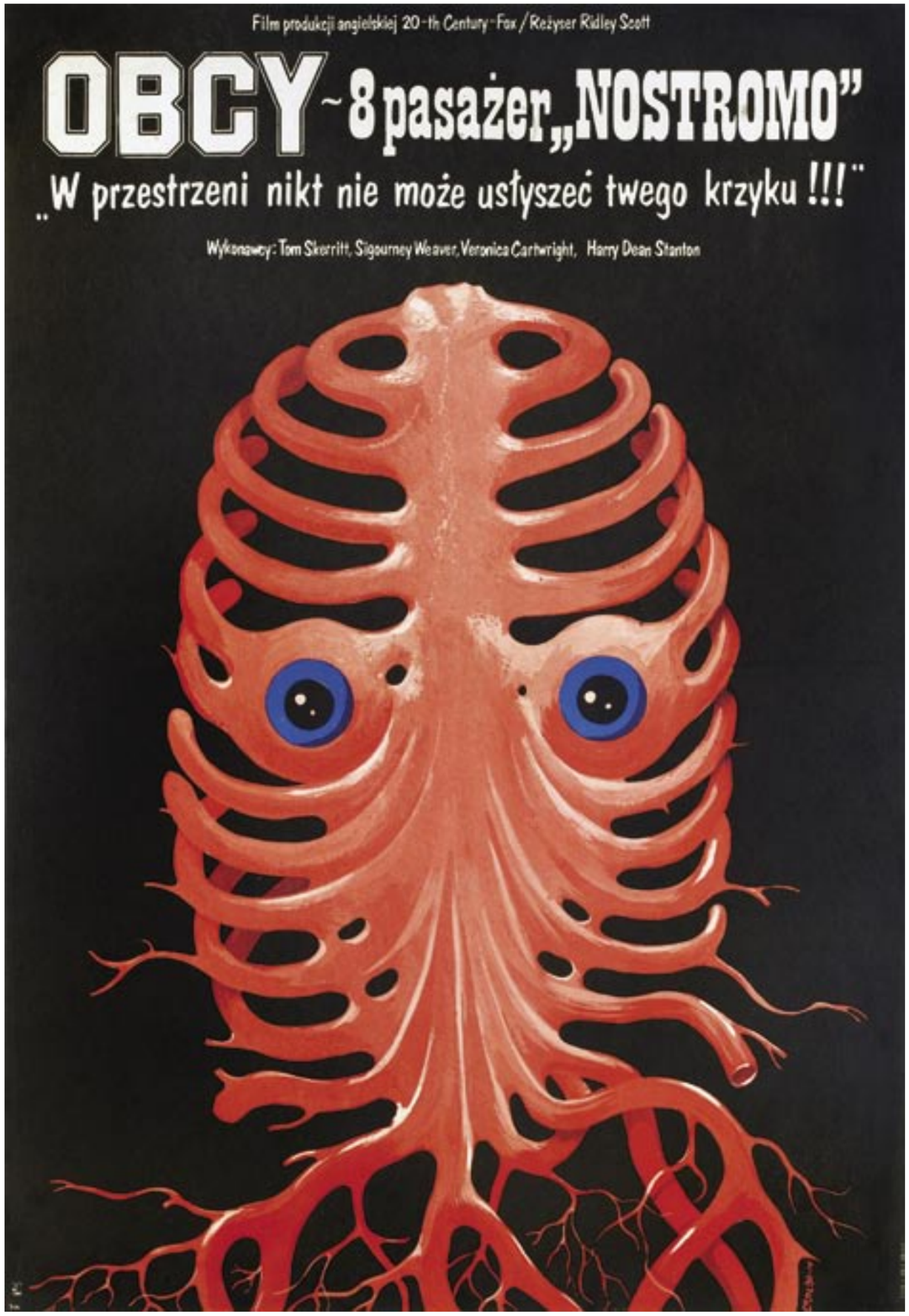
❸ INTERPRETATION

In striking contrast to the carefully choreographed American campaign, the Polish poster (overleaf) was a wonderfully bizarre take on the title that bore little bearing to the plot or monster. Poster artists working in the former Eastern Bloc were famous for their abstract and conceptual designs. Often the artists were given only a title and brief summary to work from and this, combined with a great deal of artistic freedom, led to the creation of some of the most interesting and unique film posters on record. This poster is a great example of this tradition. The Hungarian poster (overleaf) is unusual in that it was one of the only posters worldwide to reveal the alien itself and is a close depiction of H. R. Giger's own drawings of his creation.

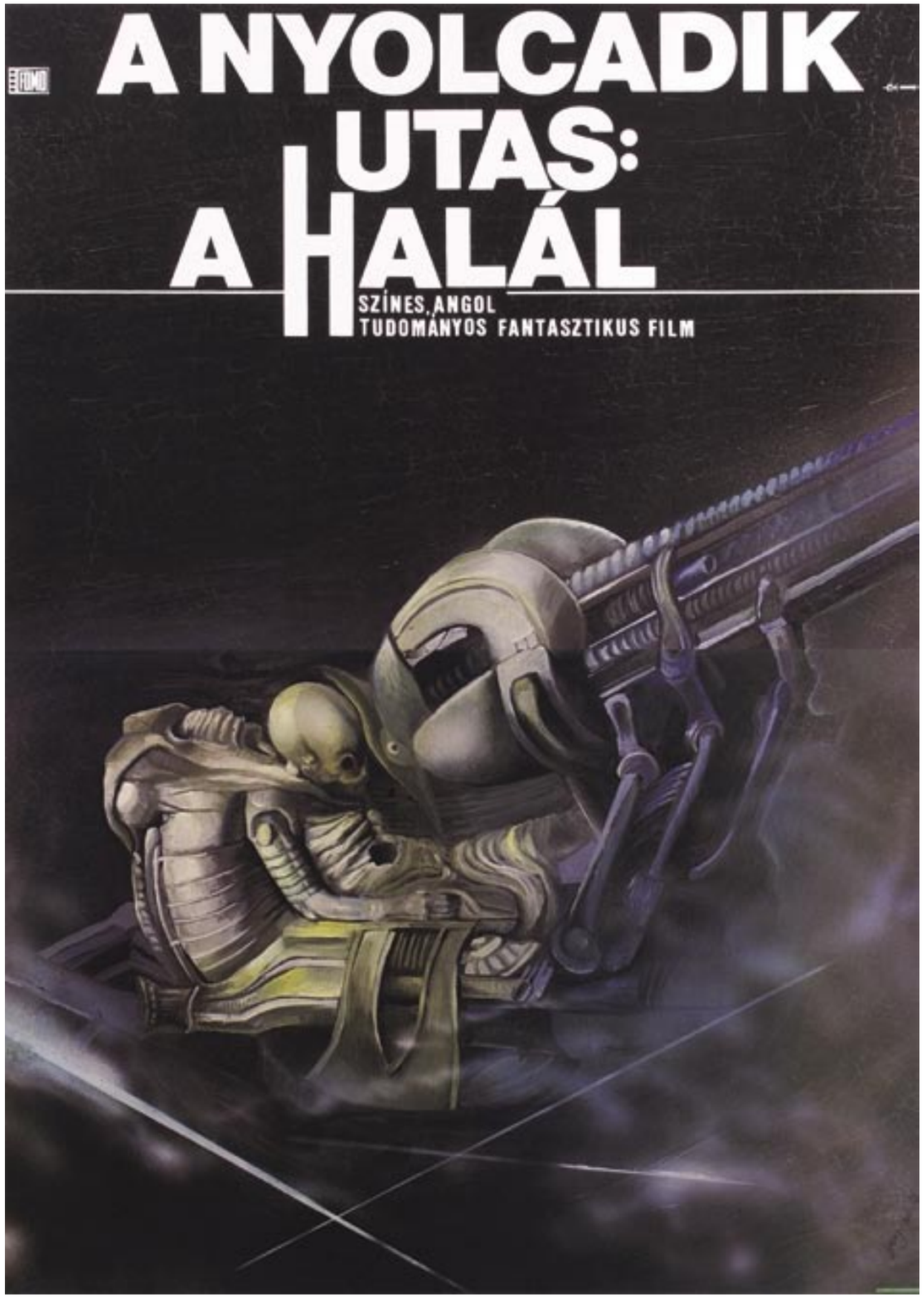
gofurther... [POSTERS] www.reelposter.com [DESIGNER] Philip Gip [ARTIST] H. R. Giger


A L I E N
In space no one can hear you scream.
A L I E N
TOM SKERRITT SIGOURNEY WEAVER VERONICA CARTWRIGHT HARRY DEAN STANTON
JOHN HURT IAN HOLM YAPHET KOTTO
EXECUTIVE PRODUCER RONALD SHUSETT PRODUCED BY GORDON CARROLL, DAVID GILER AND WALTER HILL DIRECTED BY RIDLEY SCOTT
STORY BY DAN O'BANNON & RONALD SHUSETT SCREENPLAY BY DAN O'BANNON MUSIC JERRY GOLDSMITH PANAVISION® EASTMAN KODAK COLOR®
R
PRINTS BY DELUXE®

Alien / Obcy (1979) / Art by Jakub Erol / Original Polish 37 x 26 in. (94 x 66 cm)


Film produkcji angielskiej 20-th Century-Fox / Reżyser Ridley Scott
OBCY ~ 8 pasażer „NOSTROMO"
„W przestrzeni nikt nie może usłyszeć twego krzyku !!!"
Wykonawcy: Tom Skerritt, Sigourney Weaver, Veronica Cartwright, Harry Dean Stanton

Alien / A Nyolcadik Utas A Halal (1979) / Artist Unknown / Original Hungarian 65 x 45 in. (165 x 114 cm)



WHERE AND HOW WE WATCH FILMS

Pacific Heights

While most of us settle for widescreen plasma TVs and surround-sound systems, one Los Angeles residence high atop the Hollywood hills pushes the home cinema experience into a whole new league. ➜

Photographs by Benny Chan

Hollywood, California

With its beautiful slimline appearance and unrivalled views of downtown Los Angeles, Laurel Canyon and the San Fernando Valley, the Skyline Residence could well be the setting of a scene from a Michael Mann film.

The hilltop residence is the brainchild of Hagy Belzberg, chief architect at Los Angeles based Belzberg Architects. Incorporating sustainable design strategies, the property is a stunning marriage of beauty and originality while allowing for a bit of fun in the form of a wall that allows images to be projected from a large plasma screen indoors. We can only guess at the thrill experienced while watching a movie in this location, but imagine it to be nearly as enjoyable as the surroundings glimpsed after the end credits have rolled.

Design Belzberg Architects

Below James Stewart hangs on in *Vertigo*

MOMENTS THAT CHANGED FILM FOREVER

The 'Trombone Shot': From San Francisco to Middle Earth via Amity

Jaws may have popularised the shot, but it was cameraman Irwin Roberts working on Alfred Hitchcock's *Vertigo* who would introduce audiences to the conta-zoom, and with it bring drama and suspense hurtling toward us like never before.

Text by Richard Berger

Good ideas last. That's really the point of them. If they didn't endure in some way, they wouldn't be 'good'. In film history, such good ideas could be isolated and constituted as part of a convoluted history, whereby you could look back at a particular innovation and plot its evolution. But cinema isn't like that. Rather than seeing film history as linear, it should be viewed as a sort of continuum, whereby all the good ideas co-exist and jostle together in the same room, at the same time. In this way, we can see how cinema stretches out and speaks across the years, in constant conversation with itself.

One such idea was the contra-zoom, or 'trombone-shot'. Sometimes it is known as the 'dolly zoom' or the 'Vertigo zoom' giving us a hint as to its origins. While Alfred Hitchcock was busying himself with his principle leads during the shooting of *Vertigo* (1958), he left his second unit in charge of effects. By now, the Hitch was at the peak of his powers, a few years earlier having been singled out as one of the first 'auteurs' by the influential *Cahiers du Cinema* magazine. It would be a few years yet before his masterpiece *Psycho*, but it was the second unit camerman, Irmin Roberts, who came up with a way of illustrating the psychological feeling of vertigo from James Stewart's character, John Ferguson's perspective.

In principle, it seemed easy, but in practice it meant reconstructing a scale model of the staircase that Stewart looks down through the well of, putting it on its side and then having Roberts tracking back his camera on a long dolly, whilst pulling in on the zoom lens. The speed here was crucial: too slow and it would undermine the pace of the scene; too fast, and the audience would feel dizzy. The idea was to set the zoom to adjust to the angle of the view as the camera moves. This creates a perspective distortion, in this case from Stewart's point-of-view, as the background seems to shift. It became the memorable shot of the whole movie and Hitch used the shot again in *Marnie* (1964).

A new generation of students in the US were now studying film for the first time, particularly the work of the *Cahiers* writers. Through the subsequent nouvelle vague filmmakers, they rediscovered their own film heritage as this 'new wave' of French cinema revered Hitchcock, Howard Hawks, Orson Welles and John Ford. A seed had been planted and the trombone-shot spread. Stephen Spielberg's *Jaws* (1975) used it to great purpose, as the world swirls around Roy Scheider's Chief Brody sitting bolt upright on Amity Beach as the shark attacks the bathers. The mechanical shark, 'Bruce', famously didn't work, so Spielberg had to shoot around it, his film school learnt tricks and John Williams' murky score subsequently going on to create the first blockbuster. He left the shot alone after that, but as a producer he didn't mind protégé Tobe Hooper putting it to good use in *Poltergeist* (1982).

> 'The success of *Jaws* made the trombone-shot something of a cliché and it permeated the 1970s B-movies like a virus...'

The success of *Jaws* made the trombone-shot something of a cliché and it permeated the 1970s B-movies like a virus, while a young Quentin Tarantino took careful notes. Another alumni of the New Hollywood school was up next: in *Goodfellas* (1990) Martin Scorsese proved that even something now thought of as tired and old-fashioned could be revitalized, and that it was the context, rather than a superficial effect, that really gave the shot its power. The scene where Ray Liotta's Henry Hill and Robert De Niro's Jimmy Conway sit in the diner discussing their bleak future, shows how out of touch these 'wise-guys' are, as the slow lazy trombone shot, over several minutes, shows the world around them changing; a world they no longer fit into.

Alienation and isolation was also the theme of Mathieu Kassovitz's debut feature, *La* →

Above Robert De Niro and Ray Liotta feel the heat in *Goodfellas*

gofurther... Marnie (1964) / Jaws (1975) / Poltergeist (1982) / Scarface (1983)

Below Vincent Cassel, Saïd Taghmaoui and Hubert Koundé prepare for battle in *La Haine*

Haine (1995). The film wore its references on the sleeve with clear allusions to Brian De Palma's *Scarface* (1983) itself the product of the New Hollywood and a remake of another proto-auteur, Howard Hawks. *La Haine*, shot in monochrome, used an illusionary 'real time' device to add urgency to its story of urban decay. The three lead characters, all from different ethnic backgrounds, exist in the grim 'Banlieue' housing projects on the outskirts of Paris. Their eventual arrival in the centre of the city is framed in a yawning trombone-shot, which shows the three young men at once part of Paris and its culture, but detached from it at the same time. It was this paradox that Kassovitz wanted to portray and the French cabinet were all summarily dispatched to an early screening. So, the shot here acts as a metaphor for the whole film, taking Scorsese's lead via *Vertigo* this time, and not Spielberg's.

> "The arrival of the three young men in the centre of the city in *La Haine* is framed in a yawning trombone-shot, which shows them at once part of Paris and its culture, but detached from it at the same time."

Perhaps Peter Jackson had both filmmakers in mind when he put his own spin on the trombone-shot for his *The Lord of the Rings: The Fellowship of the Ring (2003)*. Again, it's a slow zoom he goes for, as Elijah Wood's Frodo looks down the long road to Mordor. But there's is a shark here too, this time in the form of a Nazgul, that is coming for him. Jackson, more a student of B-Movie horror than the nouvelle vague, seemed to be going for a way of conveying peril and showing how the world was changing and reordering itself around the fellowship – a theme constant in J. R. R Tolkien's source books.

Finally, it was the B-Movies that Tarantino was paying homage to with his use of the shot in *Kill Bill: Vol. 1* (2003). This film is stacked full of references and the trombone-shot gets a little lost amongst all the other devices and stylistics. So, a good idea never gets old, it's just reworked in new ways, by new filmmakers; it serves to create the images we remember; it's a fluid shot, and doesn't work as a still image, but it still frames some of the most memorable scenes in cinema. **[tbp]**

FILMSPEAK DECODED

Cahiers du Cinema was an influential French film magazine founded in 1951 by André Bazin, Jacques Doniol-Valcroze, and Joseph-Marie Lo Duca.

Auteurs (French for author) is used to describe film directors who are considered to have a distinctive, recognizable style.

Nouvelle vague (New Wave) Young spirited French filmmakers of the 50s and 60s who were linked by their rejection of classical cinematic form and wanted to shake things up.

gofurther... The Lord of the Rings (2003) / Kill Bill Vol.1 (2003)

nextissue... From silent to sound

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CAPTURING THE CITY ON SCREEN

Vienna Austria

In a regular series, we take a look at the film locations which have played an integral part in lending a film its authenticity and particular character. First up - Vienna, romantic city on the Danube. **Text by Gabriel Solomons →**

Above Joseph Cotten and Orson Welles square off

Kobal (2)

The Third Man (1949)

Dir. Carol Reed
UK, 104 minutes
Starring Joseph Cotton, Alida Valli and Orson Welles

Often topping 'greatest film ever' polls, The Third Man is a classic from the glory days of film noir that expertly blends the quirky zither music of Anton Karas and eerily brilliant cinematography of Vienna's bombed out buildings and underground sewers. The story of pulp novelist Holly Martins who travels to shadowy, postwar Vienna, only to find himself investigating the mysterious death of an old friend, black-market opportunist Harry Lime, makes for a film that holds up to endless repeat viewings.
A bleak portrait of Vienna as a city divided but one which perfectly underpins a story full of intrigue and mystery unfolding in the shadows.

Kobal (2)

Amadeus (1984)

Dir. Milos Forman
US, 160 minutes
Starring Tom Hulce and F. Murray Abraham

Milos Forman's deserved Oscar winner is a rich tale of rivalry, revenge and redemption told in flashback by Antonio Salieri - now confined to an insane asylum. Salieri believes that Mozart's music is divine and wishes he himself was blessed with the composer's talents. Why such a vulgar creature should be favoured by God to be his earthly instrument mystifies Salieri and only intensifies his desire to take revenge. An imperious, lavish Vienna acts as the backdrop to a story which works alongside the period costumes and rich colour palette.

Kobal (1)

ViennaAustria

Before Sunrise (1995)

Dir. Richard Linklater
US, 105 minutes
Starring Ethan Hawke and Julie Delpy

A chance encounter on a train sets off a passionate and intelligent romance between a young American (Jesse) and French student (Celine). The encounter incites intrigue, and Jesse provocatively suggests that Celine postpones her return to France and embarks instead on a spontaneous expedition to Vienna. In the course of their 14-hour relationship, the two share in their love for the unrehearsed and their appreciation for the unexpected as they explore the city as well as each other.

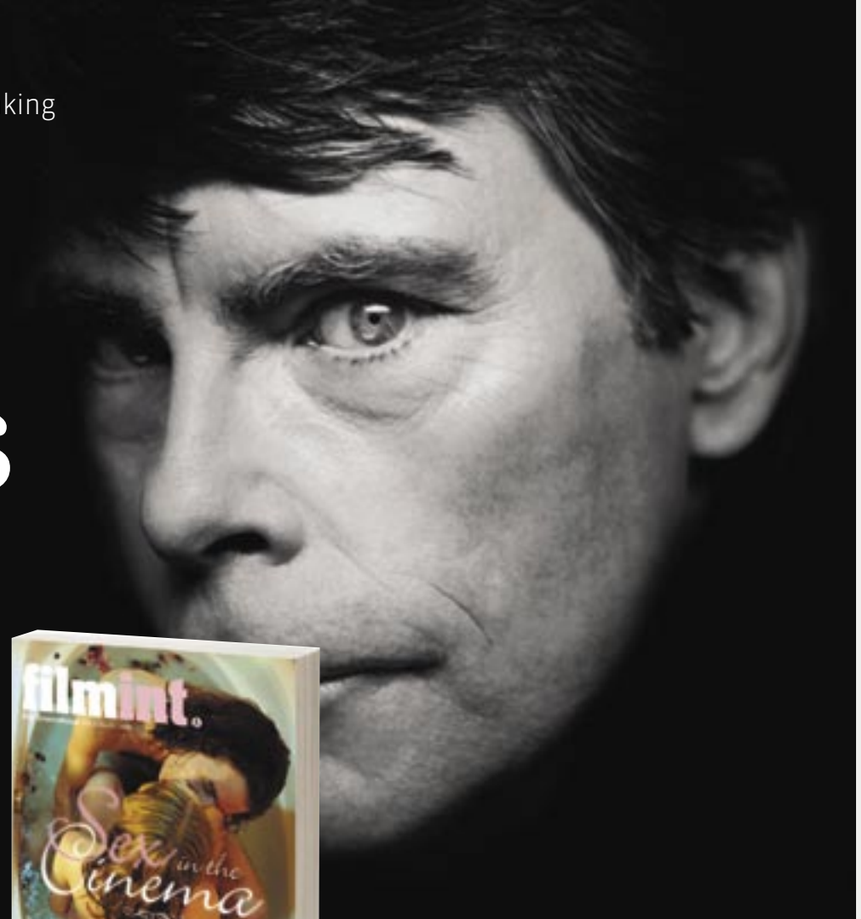
SEE ALSO

Sissi (1955) First in a trilogy of romantic films about Austrian Emperor Franz Joseph's meeting and falling in love with princess Elisabeth of Bavaria. Starring German actress Romy Schneider.

Mayerling (1968) Romantic tragedy which traces the story of Crown Prince Rudolf of Austria's clashes with his father Emperor Franz Joseph I and his violent death with his mistress, Baroness Maria Vetsera. Stars Omar Sharif and Catherine Deneuve.

intellect publishers of original thinking

Film Studies



Stephen King on the Big Screen

By Mark Browning

ISBN 9781841502458| pb
£14.95

From 1976 to the present day, there have been over 45 films adapted from the spine-tingling works of Stephen King. In this book Browning investigates the whole corpus, examining the films in their own right to elucidate what makes a written and visual text evoke fear. The author draws conclusions from examples including the films of David Cronenberg, George A. Romero and Stanley Kubrick.

Film International

Editor in-chief: Daniel Lindvall

ISSN 16516826| Vol: 6 : Issue: 6

Established in 1973, Film International is now published as a bi-monthly, full colour magazine, covering all aspects of film culture in a visually dynamic way. This new breed of film publication brings together renowed film scholars and journalists to provide an informed and animated commentary on the spectacle of world cinema.

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ARTISTS INSPIRED BY FILM

Screen Shots

The American artist *Cindy Sherman* has been one of the most widely exhibited and discussed artists of her generation. She first attracted attention around 1980 with her black-and-white *Untitled Film Stills*, in which, employing sometimes elaborate costuming and staging, she assumed a variety of female personas familiar from American and European cinema to call attention to the stereotyping of women in films, television and magazines. ➜

Images courtesy of the Artist and Metro Pictures

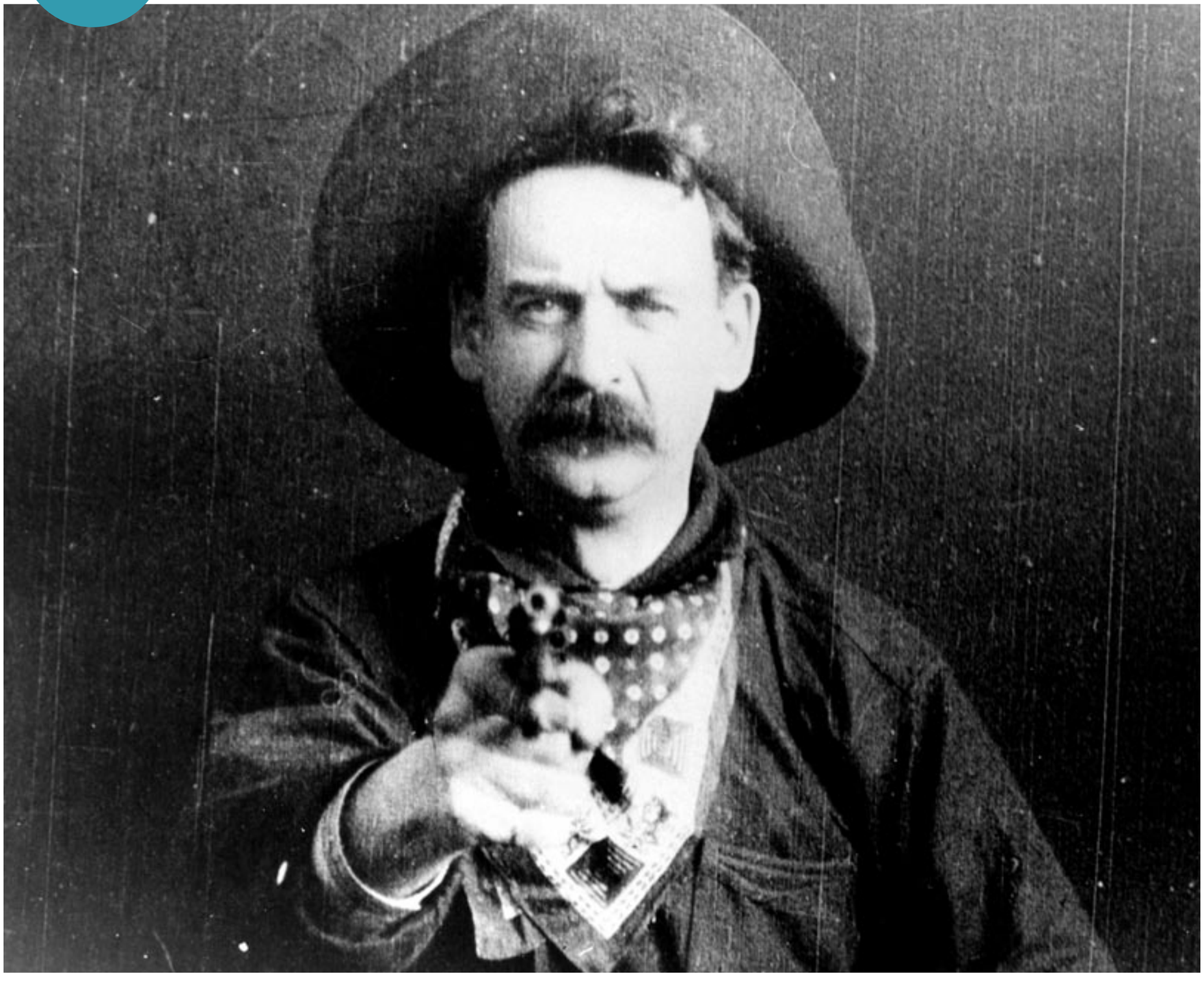
Untitled Film Still #21. 1978

Untitled Film Still #48, 1979

Gender Issues

There is a familiarity to Cindy Sherman's *Untitled Film Stills* which is hard to pinpoint but seems unmistakably cinematic. We may not know the film (impossible really as the films don't actually exist), but the poses, locations and composition all combine to play to our filmic frames of reference. Once we discover that the images aren't 'lifted' from a movie but rather represent female stereotypes (that would later continue themes of self image, beauty and aging), we are free to examine them on a more individual and personal basis as you would a painting or sculpture, reading into them whatever we choose. Either way, Sherman's images are evocative as moments captured, similar to those from actual films, which lift us out of the ordinary and into the realm of fantasy.

www.metropicturesgallery.com



Kobal (1)

Nº 1

THE GREAT TRAIN ROBBERY

EDWIN S.PORTER

{1903}

The scene that had people literally ducking for cover

BY MOLLY BENNETT

Considered to be the first film to use narrative sequence, *The Great Train Robbery* represented a significant step in movie making. The final shot of a gun being fired toward the camera had a profound effect on audiences. As cinema was in its infancy, many people who saw the film thought that they were actually about to be shot. This same image has been referenced numerous times by directors as a respectful tip-of-the-hat homage.

THE SAME BUT DIFFERENT

Goodfellas (1995)
Martin Scorsese

American Gangster (2007)
Ridley Scott

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Television Glossary
free / 60 min / BBC
A short online crash course in tv terminology for beginners and amateurs

FILM BLOGS

www.cinematical.com
An easy to navigate blog with a wide variety of subjects covered

www.filmschoolrejects.com
A wide variety of great features covering the world of film

www.cinemastyles.blogspot.com
great links to other blogs. Good focus on older films

www.davidbordwell.net/blog
blog from a leading film scholar

www.rubbishfilms.com
cult classics that are so bad they're good

davidjobe.blogspot.com
about underground filmmaker David Jove

www.ukfilmcouncil.org.uk/blog
good for film-making support

film.guardian.co.uk
good place to start for beginners looking for friendly, informative writing on film

WEBSITES

www.raindance.co.uk
The company website that offers various film courses

www.bfi.org
the Brithish Film Institute's great directory for everything media related

www.cinemedia.org
collection of links"internet's largest film and media directory"

www.britfilms.com
great resource for filmmakers and audiences with directory of festivals, filmmaker info and training and courses

www.cineuropa.org
similar to IMDB (but not quite as good), the site includes film profiles, databases and news. Co-funded by the MEDIA Plus Programme of the European Commission

www.eidc.com
A nonprofit organization that wants to link production companies with the communities where they film

BOOKS ON FILM

The Story of Film
Mark Cousins
Good introduction to the subject that charts the evolution of the media through films and directors of significance
GOOD FOR BEGINNERS

BFI Film Classics
Various editors
In-depth dissection of classic films
GOOD FOR BEGINNERS

Film Form & Culture
Robert Phillip Kolker
Breaks film down into its various components to teach newcomers the inner workings of the medium
GOOD FOR BEGINNERS

Approaches to Popular Film
Joanne Hollows
An introduction to popular film and methods of analysis
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Film: A Critical Introduction, 2nd edition
Maria Pramaggiore and Tom Wallis
introduction and guide to writing about and analyzing film
ADVANCED STUDY

Film Studies: Critical Approaches
John Hill and Pamela Gibson Church
Great discussion of various film theories and approaches
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A Companion to Film Theory
Toby Miller & Robert Stam
An introduction to the complex world of film theory. Only for the truly committed!
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REFERENCE BOOKS

Complete A-Z Media and Film Studies Handbook
Vivienne Clark, Bill Malyszko
A thorough dictionary for film enthusiasts
GOOD FOR BEGINNERS

The Cinema Book, 3rd Edition
by Pam Cook
A comprehensive guide to modern cinema including case studies by leading film scholars
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Film History: An Introduction
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The ideal reference book with detailed and easily accessible discussions of film theory and history
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A basic introduction to theory, directors and approaches along with a whole host of other essential pieces of information
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A history of cinema, analysis of genres and directors, dicussion of techniques plus loads more
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British Film Posters: An Illustrated History
Sim Branaghan, Steve Chibnall
first complete history of the subject which brings together a vast array of posters from the golden age of British Cinema
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Film Posters of the 60s, 70s, 80s and 90s: An Illustrated History
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Great pictoral resource of film posters from an archive based at the Reel Poster Gallery in London
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discussion of star studies looking at the significance of stars in film
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presentation and discussion of British cinema over the years by one author
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American Drive-in Movie Theater
by Don & Susan Sanders
Tracing the history, geography, and ideology of the American drive-in movie theater
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So you've read about the films, now go watch them!

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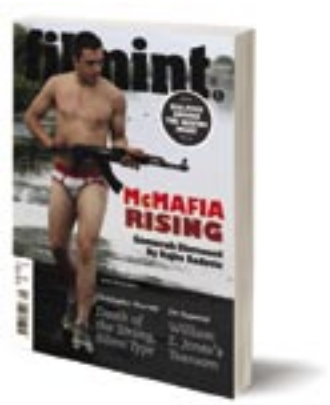
DIALOGUE AROUND THE MOVING IMAGE



From the harsh realities of Naples' underworld, to shifting masculine identities up on Brokeback Mountain, issue 7. 1 explores the complexity of the modern world and the notion that the camera lens can become a weapon for resistance.

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Dialogue around the moving image.

Published as a bi-monthly, full colour journal, *Film International* covers all aspects of film culture in a visually dynamic way. This new breed of film magazine brings together established film scholars with renowned journalists to provide an informed and animated commentary on the spectacle of world cinema and commercial cinema.

Image above. *Gomorrah* Directed by *Matteo Garrone*

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